Mylsion of Labor by Which It is Possible to Supply Animals for All the Noah's Arks You See—Whole Families in contain Homes Rept Busy.

A great many of the toys that Santa Claus gives to children at Christmas time he gets in Germany, and many of the things that he brings at this season to children in homes here were made there in homes with children taking part in the work of producing them.

FOR SANTA CLAUS'S PACK for their subsistence, but in winter they after year regularly, and one family making always, your after year, toys of the same kind. So in a family that makes the little wooden animals that come in the Noah's arks, when the summer's work out of doors has been ended they all settle down at the winter's work within, making little wooden horses, cows, tigers, elephants.

Thus they work the winter through, by their combined efforts turning out animals to a great number. It might seem that even with their combined efforts. with every member of the family doing something at the work, it would still be impossible to turn out a great number, there is so much cutting and carving to be done



REAL SANTA CLAUS CARRYING TOYS TO MARKET.



FAMILY AT WORK MAKING SKEEP.

the leopards; but at some one part or another | of the making of the animals the whole family works the winter through, as it has been doing through preceding generations and as perhaps it may do for generations to come, the work being handed down from father and mother to son and daughter. It is labor that brings but small returns, but the home industry is the custom of the family and it brings some.

. So in the families in that parttof Germany in which the toy production is largely these home made wooden animals for Nosh's arks they make year after year these animals only; but in the same regions there be found families that devote their time in like manner to the making of toy | utility, but toys. There is one place in

vail as to many articles of produ many parts of the world, as in one or another country one locality may be famous for its iron mills, another for its cotton mills, another for its flour mills and still another for some special production, as for brooms or for ploughs.

work on that. To be sure like ways pre-

The people who are engaged in toy making do just the same. They follow their ac-customed pursuits, but the toy making districts and regions of Germany seem stre to us because the things they make there seem strange, as does the manner in which many of them are made, because they are not things of commonplace everyday



In toy making Germany there are, to be upon even the smallest and most roughly sure, many toy factories in which toys of and then there are some sorts of toys that are made in the rough in factories and then sent out to be finished by workers in homes. as cutout clothes might be, and on the other hand there are toys that are roughed out by home workers and finished in factories; but there are still other toys of kinds long familiar that are yet, as for hundreds of years they have been, made entirely in tomes, the whole family, old and young. being engaged in their production, each doing what he can, homes in which the art | the block, down through its whole length,

generation. Among toys thus home made are, for horse very thick bodied. instance, the animals to be found in the Catekill Mountain country, with mountains | containing the makings of a horse, a little and hills and valleys, tree clad, and streams, horse in blank, and then these blanks are apart. They must turn away the material

been handed down from generation to

In summer the dwellers in this region

finished of these little wooden animals; one sort and another are made completely, that it would take considerable time to begin with just to rough them out from the wood in their first shape; but at this stage the work is by very simple and yet ingenious means greatly facilitated.

The home worker, the head of the family perhaps, and skilled by experience in that sort of work, takes a small squared block of wood, cut out not lengthwise but across the grain, and upon one end of this block he draws the profile outline of, say, a horse. Then with a scroll saw he saws away from and custom of making these things have all the wood outside the lines as drawn on the end of it for a guide. So now he has course the same wherever cut, the outline a block of wood in the rough outlines of a of the animal thus fashioned in it.

Then from this block he splits off, down cultivate little farms or patches of ground the beginning; bu there is another way of manner as not only to produce a lifelike as five inches in height, are chopped off on the tigers and another put the spots on of a single kind and keep continuously at out the world.

preparing the material that is far more In this part of Germany there are wood

turners who make a business of supplying to home toy makers what are called animal rings, these being rings of wood from each of which many animals can be cut. The ringmaker cuts from the end of a stick of round timber a disk of wood of a thickness equal to the height of the animals to be made from it, and then mounting the disk in a turning lathe he begins work on the body of wood at the disk's outer part around its rim turning away the material in such shapes that when the ring is finally finished and out apart it will show, and of

The turning of these rings is the work of specialists who attain in it great that animal his specialty. Noah's arks, many of which are made by through it with the grain, as many sec- skill, which indeed they need to have to dwellers in the mountainous parts of tions as the block will permit, three or four follow it successfully, for a good part of uses this material is about to start on its when the ring has been finished and cut

shape when the ring is cut but so as not to from the rings and then the work of shapeave some parts of the animal too thick or some too thin.

A good part of the result of his work as he goes along he can't see until the work and by the exercise of care and skill and judgment, and with an artistic taste and a nice sense in the use of his tools the ring turner turns out rings that are well proportioned an well as lifelike.

All specialists, the ring turners individually specialize on particular animals. one turning only cow rings or horse rings, another only sheep rings, still another goat rings, and so on. There are rings for grazing animals, for walking animals, for jumping animals, for all sorts of animals, each produced by the turner who makes

When a family of animal makers that ordering so many cow rings, so many stag

ing and finishing the animals goes on.

The general outlining of the shape of the animal in the manner described has of course forwarded the work substantially, is finished, but by the aid of long experience | but still these chopped off sections are as yet only so many blanks, and now, with deft cuttings on these, features and contours are produced bringing the animal into a lifelike resemblance, the measure of this depending of course on the skill of the carver and on the grade of animals produced. Many of the cheapest forms of animals are only roughly shaped out, while others are wrought to a high degree of naturalness.

The most expert member of the family does the carving on the animals, all the rest, including the children, doing what work upon them they can. Thus the whole family is employed.

Some of the cheapest animals are mar-Saxony. This is a region much like the or maybe half a dozen each one of these the results of this work can be seen only winter workit buys its rings from the turner. keted in the natural color of the wood, and or camel rings and so on down through the color or painted more elaborately with a and with villages or isolated dwellings here taken in hand by the members of the family not only from the outer side of the various list of animals they are to make. At home number of colors, one member of the family and each fashioned into its final completed parts of the animal but from the inner the animals, which are made in various ily doing one part of this work and one kinds and those only, while in single facform. In this way much labor is saved at sides as well, and they must do this in such sizes ranging from half an inch to as much doing another, as one may paint the stripes tories or in homes they might produce toys

wooden furniture, making year after year toy furniture and nothing else, just as the animal making families make nothing but animals.

And there are homes in which whole fam-

ilies engage in the making of animals that are to be covered in some way, perhaps with fur or with fleece; as for instance sheep. Some such are made in factories, others in homes; and in the homes where these are made the whole family gathers around the table, each doing some part of the work. Perhaps one may fashion on the head

part a plaster face and nose to give the animal a more perfect finish; another may paint the eyes. One especially competent for such work may cut out the coverings put on some finishing touch. The sheep goes around from hand to hand until it is

Germany where the toy making inhab ants make all toy wooden rattles.

these home made toys are sorted and packed in whatever manner is appropriate to their several kinds, and then they are ready to whence, with myriads of other toys of many kinds, factory made and otherwise, assem-bled from the various toy making parts of the country, they will find their way finally to gladden the hearts of children through-

## PHOTOGRAPHS AT \$1,000 EACH

SPECIAL CAMERA BUILT TO MEET A SUPPOSED NEED.

The \$200 Apiece Photographs Aiready Out of the Class of Raritles-Used Now Where Once a Portrait Painter Would Have Been Hired-\$100 a Bozen Pictures No Longer a Luxury.

Time was, and not so many years ago, when ordering cabinet photographs at \$10 luxury to cause one to count over and over again the friends that really must be favored. while imperials costing twice as much were the height of extravagance. To-day a photographer has just perfected a camera vhereby he is prepared to take likenesses at \$1,000 apiece. These photographs are

rapher has built a special camera, very likely the biggest ever, for such a purpose. It is really an entire room, the black walls. ceiling and floor of which correspond to the cloth thrown over the ordinary apparatus. Within this room camera the operator can walk about and accomplish wonders

hitherto impossible to him.

Impressive as a thousand dollar photograph sounds it is not so extravagant in so long as the husband is pleased? one way as it seems. The other day a man dropped into the same studio and seeing framed and hanging on the wall a replica of a photograph of himself for which he had paid \$200 for a single print remarked:

at the cost of an oil painting of myself than an oil painting at the cost of the photo-

graph."
In other words, he and his family had not more satisfaction out of an expenditure of \$200 than if he had paid a portrait painter the \$2,500 or so that his means could as conveniently have afforded. What is true of the two hundred dollar photograph is correspondingly true of the thousand dollar photograph, for in the latter case the dimensions are brought up to the size of the

conventional painted portrait. While the thousand dollar photograph discounts the future a bit the hundred dollar article is already out of the class of rarities. The finest made at this price. each, are carbon prints on canvas.

As Indescribable softness is furnished by this canvas, the texture of which is aprent at close range, and the general effect is that of a painting in monotone, a rich brown in countless shadings that blend into a perfect whole, Such a photograph should, of course, be absolutely permanent. The same photograph in a carbon print of Japan paper costs \$150. The sise is 25x30

The photographs costing from \$150 aplease apward are fulfilling a distinct mission in a post mortem way. For instance, the donor of a building of real service to a community died within the past year, and the thought ally came to the family that the man's portrait should hang on the walls of the re-

Color Chicken

command the first impulse, if this had happened a few years earlier, would have been to commission a portrait painter to do his best with a photograph and the suggestions of wife and children to guide him Instead the order was given to a photographer to do his best to the tune of \$200-the fixed price, not the limit, since more would have gladly been paid had it been necessary. The usual painted portrait is always a

subject of criticism. There are no two opinions in the case of the photograph. In this instance an enlargement had to be or so a dozen was regarded as enough of a made, but it was an enlargement of many processes—the gradual perfecting of a plate from which the final print was made.

Again, the costly photograph is taking the place of the painted portrait for the adornment of club houses and the headquarters of many organizations where it is customary to use series of the presidents. lifesize prints.

To make these photographs the photograph in the world where &c. But after all the chief mission of the money is no object is as a special gift in the intimacy of the family circle.

The wife with a fat purse surprises her husband, who may have been brought up on tintypes, with a \$200 photograph of herself or their child, or perhaps the two together. The price is paid without a murmur and on top of that \$50 or more is laid out on a frame. What does it matter, the cost,

As for the wife, she will be so happy over it that the is likely to accompany the check in settlement of the bill with note of such appreciation as to make the photographer feel that he has done a real "I would rather have that photograph favor. One photographer is so accustomed to receiving these notes of thanks as to experience a sense of loss when they are not forthcoming and says frankly that they often mean more to him than the money; for to the artist appreciation is

the next thing to the staff of life. As for photographs at \$100 a dozenexquisite platinum prints 11x14 inches, on large mounts that fold once—they are not merely an extravagance of the rich, but the moderately well to do are indulging in them. Fancy a photographer getting an order for \$400 worth of work from one young matron! Yet neither the customer the photographer thought anything of it. This was not for a couple of high priced prints, but for a miscellaneous lot of photographs, aittings of herself and her ohlidren.

Men pay \$100 a dozen for photographs
with as readily as women. Photographs quite as readily as women. Photogra at \$45 a dozen and \$36 a dozen have bee a mere commonplace of extravagance and are only a luxury to people of moderate

Wild Geat of Europe.

From the London Globe. The common wild goat is almost extinct in Europe—even from the Alps, where he used to be commonly found. The Piedmont moun-tains appear to be his last refuge, and even there he has to be protected in the royal park of Gressoney, where about 300 head are pre-

tains appear to the protected in the royal park there he has to be protected in the royal park of Gresseney, where about 300 head are preserved.

One or two of the Cantons are urging the Federal Government to find resources for resociimatizing the wild goat. One of two private efforts have been made, but the inimal data not take kindly to them.

## With abundant mesns at the family's FOR HIGH NECKED BEAUTY

TWENTY-FOUR WOMEN WHO WON'T WEAR DECOLLETE GOWNS.

The Efforts of the Philocaltan Club Not Likely to Reach the Metropolitan Opera Boxes, Though-Low Necked Frocks in New York and London

The question of the low necked gown has received fresh attention since the organization of the Philocalian Club a few weeks ago. The Philocalian Club-the name means "Love of the beautiful" -has a membership of twenty-four women, all but

four of whom are married. Its efforts, says the president, Dr. Adelaide Wallerstein, will be directed against factors which tend to demoralize society, and its work will include more practising than preaching. Among the things of which the club does not approve are the low necked gown, the cocktail, the hansom

and after theatre suppers. The twenty-four members have pledged themselves never to appear in public wearing a bodice cut lower than the collarbone. It is this circumstance in particular which has brought fame to the club. But for that, the new organization would probably not have been heard of outside of the circle of its members and their friends.

So far as is known no member of the Philocalian Club owns an opera box in the Metropolitan's horseshoe. For this reason it it predicted by some that the club's influence will not be so great as it might be Let twenty-four women, say these prophets. appear some night in their opera boxes clad in high necked gowns, and high necked gowns would at once appear on the slate of fashion for evening wear.

But that this is not likely to happen very soon was made clear by an operagoer whose gowns are among the most exquisite seen at the Metropolitan Opera House, which is saying much. Indeed such an end is not to be desired, according to her. "Bodices cut no lower than the collar-

bone!" echoed she, "Who could have suggested anything so ugly and unbecom-Only an extremely pretty or a very youthful face and throat could stand such a fashion. "As a matter of fact, it is only within a

very few years that New Yorkers have ceased to be provincial in the matter of evening dress. Women who have travelled much know this. When half a dozen years ago a few of

us began to give small informal dinners at Sherry's Sunday nights and appear in low out gowns the proceeding made quite a stir. It was declared that New Yorkers were falling into line with London women, who for many years have worn evening dress when dining in public restaurants. "Americans who are in the habit of visit-

ing London in the season know that at the most fashionable theatres, to say nothing of the opera house, full evening dress is the rule in the seats which correspond to our orchestra and first balcony seats, as

well as in the boxes, and that in this feature we are away behind the English even now. How many low cut gowns will one find in a New York theatre audience? Very few even in the boxes, and at the opera not more than one-third of the women in the

orchestra seats wear full evening dress.

"Probably had not some of the season subscribers to orchestra seats purposely set the example of always wearing a de-collete gown and made a point of talking up the desirability of promoting the brilliancy of the house, not one-tenth of the orchestra section patrons would appear in anything but high bodices Seven or eight years ago it took some courage to wear a low cut gown outside of a box at either the theatre or the opera in New York. I know, for L have been there

for I have been there.
"At the present time even visitors from Europe comment on the many women in ordinary street costume occupying high priced seats at the opera. In London the comments made on Americans who throng to the opera and the play in travel-

ling togs are not complimentary.

"Every one who travels knows that as a rule Europeans are far more keen on the question of appropriate evening clothes than Americans are. An Englishman in good society, for instance, never dreams of appearing in anything but evening clothes after dark in his own house or out of it, whereas many New York men moving in the best society put on a dress suit only

the best society put on a dress suit only when they must.

"For years the more fashionable women of New York have done theirbest to make New York less provincial in this respect—they have succeeded, too—and now to be told that décolleté gowns are a demoralizing factor is almost funny! Certainly they are not so regarded in England."

"Perhaps English women are more con-

"Perhaps English women are more con-servative as to the cut of their evening gowns?" it was suggested. "If you mean that they are more modest

and that they favor a style of cut which stops at the collarbone all I have to say is that nothing could be further from the truth. In New York society every now and then a woman may appear in what is called a daringly low décolletage, and immediately the fact is advertised in some mysterious way all over the country, and instead of being put down as an exception—which

being put down as an exception—which is really the case—the woman is taken to be the rule so far as New York is concerned.

"Leaving out these exceptions the décolleté gowns worn by fashionable London and fashionable New York are exactly alike, except that the latter are handsomer.

"I for one think New York is more in need of a club to encourage the wearing of low neck gowns than of a club to suppress them."

"Curiously enough," said another woman, "my grandmother, who was brought up in Scotland, was telling me the other day of the vogue low necked and short sleeved gowns for children had when she was a youngster. She herself wore low neck dresses all her life—not the collarbone was at a state of the collarbone and the collarbone was at a state of the collarbone.

well over to the shoulders and in quite a deep square or round, according to the fashion, back and front.

"I don't believe she would understand "I don't believe she would understand what was meant by low neck gowns being demoralizing. I understand it, though.
"Even in good society there are women who occasionally go beyond the line of modesty in their evening gowns—a very few—but that doesn't prove, it seems to me, that low necked gowns ought to be sacrificed alternative."

"Cut out only to the collarbone? I don't know. I never wore that style of gown, and the fact that such a style has never been popular for any occasion shows that it is not becoming.

the world, during which I made this discovery—that in no other country on earth is the high, stiff collar worn by women to the extent that it is worn in America. In the Orient a woman wearing a lace collar wired as high as her ears and fastened up tightly or a stiff linen collar would be looked the collar word as a frage, and even in large European. upon as a freak, and even in large European cities the fashion of covering up every smallest fraction of the neck with some sor of uncomfortably stiff bandage doesn't begin to be practised as it is right here in New York. Stiff collars ruin the shape of

the neck. "Personally I am devoted to low neck gowns and seldom wear anything else of an evening even if my neck is far from plump. Fortunately for me bones are in

A well known painter of the nude, although without enthusiasm on the sub-ject of any organization which might wish to censor the dimensions of a low necked gown, nevertheless advanced one or two

gown, nevertheless advanced one or two opinions not exactly flattering to New York's women of fashion. Said he:

"There are three classes of persons in New York who from an artistic standalow necked gown. These are the smart set, so-called; the theatrical set, and the demimonde, and the worst of the three is the amart set, because it considers itself immensely superior to the other two mmensely superior to the other

"It goes without saying that in this class there are many exceptions. It is true also that the number of persons in this class who offend against the artistic is arger than it used to be. At least that is my opinion.

You will notice perhaps that no portrait painter of distinction ever paints a woman wearing a bodice such as may be seen any night in that sacred circle of boxes at the Metropolitan Opera House. The new club with the wonderful name is right about ch gowns being demoralizing.
"Nevertheless a club of that sort is abso

"Nevertheless a club of that sort is absolutely powerless to reach the fashionable set, to whom unfortunately so many other sets look for guidance as to correct dressing. As to the evaning gown cut only to the clavicle, I consider that nonsense.

"The shoulders and the neck of most women are fair to see, and the fashion of showing them is to be commended, and the sight is far from demoralizing if the line commended by good taste is observed.

commended by good taste is observed. No artistic woman needs to be told what this line is, and if she chooses to err on the side of the inartistic no club of women eve got together can keep her from it.

"Similarly women who do not want to err on the side of bad taste do not need a club of women to show them how to cut their gowns.
"English women? Comparisons are gen erally odious and scarcely worth while. I will say this, though, that the fashionable American woman doesn't need points from any one on the subject of low necked gowns."

Fishing Cat's Record.

From the Bangor News.

Buster Brown, the fishing and hunting cat owned by Foss Fairbanks of Skowhegan, has closed his season. Last year Buster

brought home eight trout, many weighing

This year between October 1 and Noember 16, he brought home nine, one being 14 inches long, weighing three-quarters of a pound. The morning of October 15 he brought pound. The morning of October 15 he brought home a fine young partridge. The bird was dead, but all the trout were alive. The brook from which they were eaught is fifty rods away. The nearest woods are 10 rods away.

## that are to go on the body, another glue the covering on the body, and still another

completed. In fact specialization is the rule in toy

making Germany, one locality or district another locality producing certain other

From those remote districts in which toy making is followed as a home industry the finished toys are carried into towns in

which are located commissioners or agents who buy and ship them, and who may indeed have furnished a part if not all of the supplies from which some of them were made. The way in which these toys are brought in from the mountain homes in which they are made is almost as interest-ing as the manner of their making. The family's finished production of toys

The family's finished production of toys may be gathered up and packed in a cart, drawn by dogs, or it may be brought in h wagon drawn by a horse, or by a cow, or by a horse and a cow; or it may be brought, a bulky load—though not quite so heavy as it looks, for the toys are light—in a great basket carried on the back of some member of the family.

In the towns where they are thus gathered.

In the towns where they are thus gathered

## POTTERY THE THING NOW

MANY NOVELTIES ODD IN DE-SIGN AND IN COLORING. Fine China Pushed Aside in the Growing

Vogue of Pottery in the Last Two Years-A Few American Wares Amons the Flood From European Potteries New York women are buying pottery as they never bought it before. The array

of pottery in the stores is larger than it has ever been. Fine china and porcelains are for the moment passed by and the crowd showers adjectives and dollars on pottery one-quarter the price of others. This is as true of the rich as of the well

to do, and simply because pottery is in fashion. In some homes Dresden and Sèvres bric-à-brac has been shoved aside to make room for queer looking vases and ornaments of substantial pottery, and for no better reason than that the latter are novelties.

In one big downtown wholesale concern where more than two hundred samples of imported china, porcelains and pottery are displayed the space occupied by pottery just now is as large again as it was two years ago, and the same is true of the uptown retail shops and the department stores. Unusually attractive designs as well as comparatively low prices have a good deal to do with the increased vogue of pottery.

Perhaps the most popular examples of pottery come from Germany and Austria. The purchaser who is puzzled at the array and doubtful what to ask for may mention Teplitz ware or Dux ware, half a dozen different factories being represented in the one and nearly as many in the other. There are many examples of both, but roughly speaking they may be divided into the dull finish and the glaze finish, the latter perhaps in the lead just now when shoppers have Christmas presents in mind, because it has more novelties.

As to designs, animals and fruit lead in small pieces as well as large, not flat drawings, but animals in miniature and whole fruits applied on the vase, or urn, or basket, or tray, or whatever the piece happens to be. A vase of the dull finish in mottled cream and gold is decorated with a berry design painted in heliotrope. An oblong pi ece about 12 by 7 inches and 8 inches high intended for a fernery or fruit dish, and of glaze finish in a shaded green design, has a border composed entirely of small round red berries massed together to form a thick rope or roll.

A tall vase in rustic green finish is decorated with a trailing cluster of pink roses and green leaves which looks as if it had tumbled out of the vase and been caught at the rim. Another vase has a cluster of red grapes of natural size and color resting on the side of it. Still others have clusters of charges or plums and green leaves of on the side of it. Still others have cleaves of of cherries or plums and green leaves of natural size and color applied to a rustic

surface.

A variation of the Teplitz ware is finished to look like old ivory, and in this there are animal pieces like the antiques of India

and Egypt and baskets of many sizes decorated with fruits. It is the latter perhaps which particularly arrest the woman shopper's attention.

The design in most of them is a high square shape and the weave is a duplicate of a common basket weave done in old ivory. The large clusters of purple grapes hanging on the sides look natural enough to pick and eat.

Apropos of the fruit designs some of the most pleasing are seen in Italian ware of high glaze finish. For example one represents three small fancy baskets with spright handles suspended from one bar which is run through the handles. The piece is about 12 inches long and 9 or 10 inches high. The decorations, on a shaded green and brown leaf surface, are clusters of large pink and white cherries.

brown leaf surface, are clusters of large pink and white cherries.

These shapes and oblong baskets without handles, and tall handled French looking baskets of the same ware and similarly decorated, are now used for the dising table when filled with fruit. There are other designs in the form of jardinières and ferneries also for the table.

Some of the best of the inexpensive animal pieces come from the Dux factories. One variety, which includes groups of hounds, of Arabian steeds, of elephants and other animals, in twos and threes and single figures, is finished in soft, dull tint, a cross between a cream and gray. These are remarkably attractive and cost only a few dollars.

In Rudolstadt ware are animal novelties suitable for use as well as ornament. There is for example a card tray or pin tray of which and gold at one side of which et two

In Rudolstadt ware are animal novelties suitable for use as well as ornament. There is for example a card tray or pin tray of white and gold, at one side of which sit two miniature cats in gray and white, their heads close together. On the edge of a shallow, round flower vase are perched a couple of doves. A trio of chickens ornaments another style vase.

another style vase.

In this ware there are grotesque animal peices, which include monkeys and apes and also designs of various birds, among which are the cockatoo and parrot.

which are the cockatoo and parrot.

A novelty in pottery and also in china is plaques in wood finish ornamented with figures and scenes from the nursery rhymes and from history, and also with sporting and hunting scenes. Other varieties combine a wood and a regulation china finish and also a plain porcelain finish.

Patina is the name given to a soft gray pottery touched up with green traceries and small segments of dull red in a conventional pattern, which suggests the Orient and which is shown in vases of antique shape, big and little. Although this ware in appearance suggests the rare and costly, a vase eight inches high costs only a Swedish pottery called Parrot.

ware in appearance suggests the rare and costly, a vase eight inches high costs only \$3 or \$4.

A Swedish pottery called Rorstrand, which is one of the newest in this market, is a study in quiet grays and eccass and creams on a pearl white, a pure white or a cream white ground, the very best of the designs consisting simply of conventionalized leaf studies. This ware costs more than some of the others mentioned.

America has put on the market a pottery which attracts because of the odd shapes of the jars, urns and vases and the variegated greens which are its distinguishing mark. It can be had only in green, and it is sold at prices a little in advance of some of the European potteries.

Another variety of American pottery shows marine views in impressionist style, deep old red being used a good deal in conjunction with greens and yellows. Small toa sets, tall jars, short jars, umbrella holders, candlesticks, loving cups, punch and salad bowls and jardinières and palm pots are all to be had in plain tints touched up with a red or a yellow ship traversing a pale green ocean. The afternoon tea sets in this ware are particularly attractive.